

# WINTER PROGRAM GUIDE '87

## KDVS 90.3fm

### From the GM



I learned a few things as a result of our publishing the KDVS program guide last October. First, I learned that nudity has a tendency to make people somewhat nervous. When we first decided to include a nude staff photo in the centerfold of the guide, I had no idea it would cause such a fuss. We felt that the photo was an honest, genuine way to express the free form spirit of KDVS and our programming. After all, as a student said to a television interviewer, "You have to expect this kind of thing in a college town." The second thing I learned was who stood by and supported the station during this time. To those people, thank you for your help and I hope KDVS will continue to be worthy of your support.

Last month, KDVS celebrated its tenth anniversary as a 5000 Watt radio station. On Dec. 16, 1976, the FCC granted the Regents and KDVS a new license, boosting our power from 10 Watts to 5000 Watts. This upcoming quarter, we are planning many activities to help celebrate (actually, we were planning these activities anyway).

During the month of February, we will be co-sponsoring another Winter Film Series with the Experimental College. The films featured include: Feb. 2nd--*Kerouac*, Feb. 9th--*The Red Balloon*, Feb. 16th--*The Atomic Cafe*, Feb. 23rd--*The Experimental Film Festival*. When selecting films, we try to pick movies that ordinarily wouldn't be shown on campus. We hope you will help us make it a successful series.

On Jan. 23rd and 24th, KDVS will be hosting the U. C. Radio Conference.

Representatives from all the U. C. Radio Stations will convene in Davis to discuss issues related to college radio. Coinciding with the conference will be a concert featuring the Mr. T Experience (from Berkeley) and the Whitefronts (from SF) on the night of Jan. 24th.

In March, we are planning to hold a record swap/concert here on campus. This will provide you an opportunity to get rid of unwanted records and also to buy some records as well. Information on the record swap, the Jan. 24th show and the film series can be heard on 90.3 FM over the coming weeks.

This winter, we will continue to broadcast men's and women's Aggie basketball games. Also, listen for our public affairs and news programming to keep you informed on what happens around you. You can also listen for ticket giveaways to shows at the Club Can't Tell and to films at the Crest Theatre over the upcoming quarter.

In the last program guide, I talked about how important listener feedback is. We really enjoy hearing responses from listeners whether they are positive or negative. If you are a listener who has listened to KDVS for many years, I would be very interested in hearing your perspective on the evolution of the station. By being more aware of our past and present, KDVS can remain your only musical alternative in the future.

Don't ever change.



## ABSTRACT INTUITION

BY

GRANT

FOERSTER

Cycles are a part of the natural rhythms of life and KDVS is as inextricably bound to that ebb and flow as any other phenomenon. The station tries its best to peak as long and hard as possible, but our operating parameters have ways of bringing us down. Somewhere along the line some monkey always seems to show up with a wrench and do his dagburn best to gum up our works.

The smooth and effective running of KDVS requires philosophical continuity. Discontinuity of thought and purpose along any of the axes

The music industry has only as much impact as the station allows it and fortunately the abundance of independent mindedness at the station is a match for industry movers and shakers. The other organizations can and have imposed their authority on the station and it is these that lead to the hills and valleys in the quality of KDVS broadcasting.

Fortunately KDVS is staffed by hard-nosed, grass roots, music loving populists who do not appreciate conformity to the mainstream. History has shown that the station possesses

**"The music industry has only as much impact as the station allows it..."**

about which the station revolves hampers, even cripples the effectiveness and impact of the station.

The managerial and volunteer staff of KDVS, the Campus Media Board, ASUCD, the FCC, and the record industry represent the major axes and they all impose their influence on the station and its air-sound. The quality of the station depends on the interaction of all these factors and how they affect the freedom allowed to each individual disc jockey.

an overwhelming tenacity to protect its alternative identity when faced with forces attempting to soften its voice towards a more accessible, predictable tone. When those forces have sought to mainstream KDVS from within the populace of volunteers have counter-attacked with subversion and open rebellion. (e.g. The California Aggie 2/16/83)

KDVS is a dynamic entity and on more than one occasion has please see pg.11

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# Local Boys

... done good

by jane smith

**L**ate last December, with a twelve pack of Schmidt (the official KDVS brew) tucked under my arm, I headed into the OLIVE PIT for my first interview ever, with "local boys done good"-- Thin White Rope. Jozef Becker (drums), Stephen Tesluk (bass, vocals), Roger Kunkel (guitar, vocals), and Guy Kyser (vocal, guitar) "entertained" me, recapping tour antics, and discussing their newly released album and upcoming tour.

**Jane Smith:** What about your new album?

**Guy:** Well, it's done. Uh, it's called *Moonhead*, and is coming out the second week of January. It's a lot more metallic than the first album. So we have all of our 70's roots covered now as well as our 50's roots.

**Roger:** Steering clear of the 60's roots.

**G:** No, those are rooting everything else too. It's like a graft.

**R:** It's a rooty record.

**G:** Like Bonsai.

**JS:** Are you guys going to go on tour?

**R:** Yeah, probably in March.

**JS:** Where are you going to go?

**R:** Probably like the same places we went last time.

**Steve:** Not the same clubs, though--for god's sakes.

**R:** Probably all over except for the Northwest and maybe do the NW afterwards and uh and hopefully different clubs than

last time. Actually some of the clubs we did were great.

**Joe:** I hope we do more garden spots, I hope we do Hawaii.

**G:** We got booked into all these 15,000 seaters last time because....

**S:** 15,000 Guy?

**G:** We had a good review in *Spin*. They thought we were big stuff. It was kinda scary.

**R:** We were virtually unknown.

**G:** It felt like 15,000.

**J:** There was a lot of natural echo.

**G:** Camera crews were coming from Ireland. Stages over 15 feet high.

**JS:** What goes on, I mean what do you guys do?

**J:** Drink.

**R:** All the things that you hear about, what bands do on tours. **G:** Everything you can possibly imagine. We saw like the 10th Anniversary of Wide World of Sports.

**R:** We watched Swat!

**G:** We saw Branded.

**J:** We watched TV in Motel 6's is what we're trying to say.

**S:** We found chicken bones in the oddest places.

**G:** We stayed in the oldest Motel 6 and the newest one

**S:** And the shittiest one.

**R:** The worst Motel 6 in the world is in Atlanta, Georgia.

*It's the best of both worlds...we get the niceness and simplicity of being in a small town and get to go to the big city for a few weeks at a time*

Never stay there!

**S:** If you do, you can eat for free under your bed.

**J:** Chicken bones under the bed.

**R:** Plastic liners on the beds, and cigarette holes all through the beds and just the general smell of urine throughout.

**JS:** Well, are you all graduated?

**R:** I'm not graduated. I'm trying to graduate from school.

Not Davis--Sacramento.

**JS:** How does that conflict with the band?

**R:** It's a real big deal. I haven't really gone to school in about a year, except for this semester I'm trying to finish.

**S:** The truth of it is the band held up it's release of *Moonhead* long enough so that Roger could get out of school and go on tour. So we wouldn't be touring on a stale record.

**R:** Right.

**J:** So he'd better graduate.

**R:** I decided that I wasn't going to do anything with the band this fall so I could finish school and so I could get serious about it. And, ah, we could have released the record in October without touring, but no...

**G:** But then we'd have to tour with the Pontiac Brothers.

**J:** Yeah, that would have been shitty.

**S:** God knows, that's a mistake.

**JS:** Why?

**J:** Nice people but other bands are difficult to tour with.

**R:** Well because we want to

tour by ourselves. We had to do a tour with 2 other bands and that's like living with 12 people instead of 4.

**S:** Plus, if two, more than two Frontier bands go out, that means you have to go out with this guy name the Cheif. He's got green teeth and bad skin.

**R:** The Cheif stinks really bad.

**S:** But he's a nice guy, too.

**R:** He ruined the tour for me.

**JS:** Sounds pretty scary.

**R:** The Cheif ruined the tour for me. I would have had fun travelling if it hadn't been for the smell.

**S:** Oh Roger!

**R:** The presence...

**G:** That's not true!

**R:** The commands....He was supposed to be the tour manager.

**J:** He treated us all sorta like 3 year olds.

**R:** And things like you know,

"Sorry, we can't stop to go to the bathroom now. You're going to have to use the bottle. We're behind schedule, uh..."



S: That's how he got the yellow streak down his back.

J: We'd usually show up 6 hours ahead of schedule. We'd end up cleaning the club.

**JS: What do you guys travel in?**

S: The Vomit Shoe.

G: A van with a leak in the air conditioner so it got moldy by the time we got to Texas.

J: It smelled like an old shoe and vomit.

S: It smelled for the rest of the trip. Roger spent several nights in it anyway.

R: I did not.

J: The old vomit shoe...It was like a 15 passenger Ford van.

R: It was a Ford Club Wagon XL for those who are interested.

S: Roger knows all about it because he backed it into more things than anyone else.

R: Yeah, I hit 3 other cars.

**JS: So what do you want to do different on this tour?**

R: Play before audiences.

J: Walk.

S: Yeah, good idea.

J: Less interviews.

*When we go to L.A. and play, everybody goes, "Gosh, they don't sound like the rest of L.A. bands." So that's kind of nice.*

G: Well, we got better equipment.

R: Yeah, we'll sound better, we'll be playing in smaller, cooler clubs.

S: Clubs can really make a difference.

R: Instead of bigger, stupid clubs.

S: We played good towns but wrong clubs.

R: Yeah, like we're booked in Boston and like the obvious place to play--we're not playing, because they got a better offer from this big ol' hall on the edge of town that Stryper was playing at the next night.

J: Our tour was frightening like Spinal Tap...in a lot of ways.

We had these embarrassing instores...

G: Actually, instores were cool.

**JS: What's an instore?**

G: It's where you go to a record store and wait around until someone recognizes you.

S: Yeah, they play your record and it skips...

G: This time, seriously, our personalities are more well rounded and I think we're more mature.

S: Now fart Guy!

**JS: OK, next question...**

**How do you guys feel about the Davis music scene?**

S: It's great. It would be nice if there was a place to play. Other than that, the music scene is as good as anywhere else.

G: Yeah, I think the Benefit really pointed that out... it's the best thing that I've seen in this town.

R: Yeah, being from a town this size, being able to put that many bands on a stage, that were entertaining--

S: Nice word choice, Roger... "entertaining". Yeah, I think all Davis needs is a place that can have shows. It would be real nice if they could have shows here (Olive Pit), but apparently someone puked on the door knob or something.

Someone got mad, so they can't have shows here anymore. I don't think there's much trouble from it.

G: When we go to L.A. and play, everybody goes, "Gosh, they don't sound like all the rest of L.A. bands. So that's kinda nice."

S: Of course, we did record both records down in L.A....

**JS: The question everybody wants answered--the departure of Steve... Why? Where are you going?**

J: It has nothing to do with the experimental surgery.

S: Well... what's the best way to answer that? There's some opportunities I got in Los Angeles that I want to take advantage of. And they're the kind of opportunities that don't come around that often. It's more related to the business side of music. And basically, I just felt like I was having a difficult time in seeing what my role in this band would be in the coming years. I thought since this opportunity presented itself now, as long as the band didn't get screwed up by me dropping out without any notice, or something, it might be a good time for me to think about leaving. So, that's why.

**JS: I hear you have someone in mind to fill Steve's place?**

G: Yeah, there's this long haired guy, who's going to move from L.A., from Denver--John.

S: He's got a great rock n' roll name, too--Van Felt.

G: John's actually taking a step down on the musical scale to come play with us. He was playing \$1,000 night shows in Denver. I've told him time and time again we're way, way underground, at least commercially, and that he's not going to see that again for a while.

**JS: Will TWR ever move out of Davis? Or will this always be a home base?**

G: It's hard to imagine enjoying any place else.

R: I think the way we've been doing things so far, is the best of both worlds. Just because we get the niceness and simplicity of being in a small town and get to go to the big city for a few weeks at a time--when we record or do other stuff. Personally I like the idea of living in an environment that's not the big music scene.

J: Yeah, the competition, the people...

G: It's bullshit.

R: Yeah, just doing that for a while. Like when we went down to record the record it was like

*"What's an instore?"  
"It's where you go to a record store and wait around until someone recognizes you."*

a little vacation. Spend a couple of weeks screwing around in L.A. They're fashion conscious, too.

J: People are worried more about their appearance than they are about growing as a band.

G: It's a lot easier to escape being tagged as "Paisley" or "Cowpunk".

J: Or "glamand"

S: Yeah--we're glam.

G: Secretly, it's what we desire.

R: We'll be breaking out the 18" silver platform shoes.

J: Transvestia strikes again.

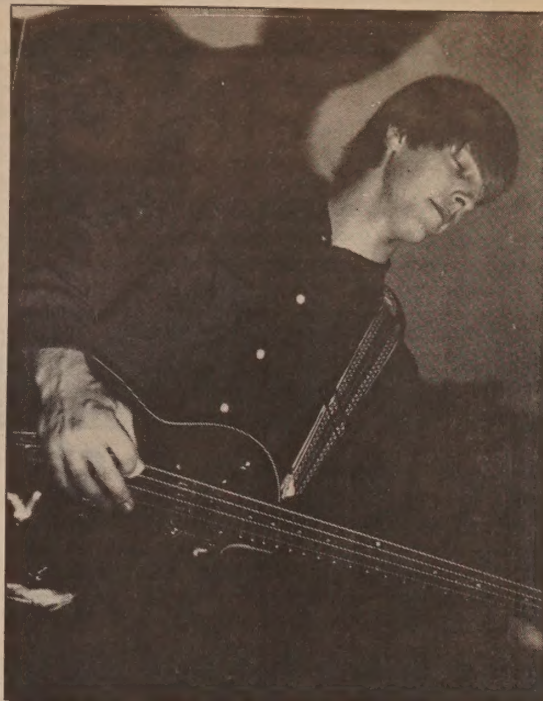
**JS: How do you want yourselves to sound?**

J: A much rawer sound. One where you don't need a bunch of studio tricks to try to put across.

S: This record, we just wanted to go down and make a simple record as far as production was concerned. We all wanted the guitars to be upfront.

R: Their mentality...It's like

Please see page 11



photos by Jim Mansfield



# GUAM

BY MITCH  
THOMPSON



hair :  
dj grant foerster

Sherri

Terri

## JUST HAIR

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Most people, if they've even heard of Guam, associate the island with the United States' military. While it is true that the military does own some of the choicest real estate on the island, Guam is also home to over 120,000 people from a fascinating variety of backgrounds and cultures.

Guam lies at 13 North latitude in the Western Pacific, roughly equidistant from Japan and the Philippines. Guam has the lush green scenery and clear turquoise waters associated with tropical islands.

The earliest inhabitants of the island, the Chamorros, reached Guam sometime after 2000B.C. The Chamorros, Indo-Malay people, developed an interesting culture which still poses some unresolved riddles today. Ferdinand Magellan was the first Western explorer to reach the island, claiming Guam for the Spanish crown in 1521.

Spain's colonization of Guam resulted in the destruction of ancient Chamorro culture. The Spanish introduced Catholicism, as well as the epidemic diseases, and the Chamorro population was reduced from 100,000 to 5,000. The Spanish brought the Philippines, Mexicans, and others to replace the depleted local population, and the Chamorros of today reflect this diverse background.

Spain continued to rule Guam until the Spanish-American War. The United States captured Guam from Spain in 1898, and kept the strategic island as part of its war booty. Guam has been part of the U.S. ever since, barring the Japanese occupation of the island for three years during World War II.

Today, Guam's population is roughly 50% Chamorro, 20% Phillipino, 20% American, with the balance made up by other Micronesians, Chinese, Koreans, and Indians. The U.S. influence (MTV rears its ugly head) is strong,

but not totally conuered local culture.

The sad story of the belembautuyan, a traditional Chamorro musical instrument, however, illustrates the power and allure of Western mass culture. The instrument's name, belembautuyan (pronounced beh-lehm-bow-too-zahn), is actually a combination of two Chamorro words: belembau (vibration) and tuyan (stomach). The instrument consists of a long slender pole of paco (hibiscus) wood, at least eight feet in length, onto which a metal wire is stretched. The wire is attached to the two ends of the pole with the aid of two seashells. A hollowed-out gourd is attached to the center of the pole, on the side opposite to that on which the wire is stretched.

The belembautuyan is played in the following manner. The wire is

of an ancient Chamorro village, but his audience consists mainly of Japanese tourists. Both men have tried to interest younger Chamorros to take up the belembautuyan without success. Young people regard the belembautuyan as part of the past.

The music popular on Guam today is heavily influenced by U.S. pop and country-western, though lyrics are often sung in Chamorro. There have been some attempts at combining a modern pop sound with lyrics dealing with traditional Chamorro customs and culture. A local artist, Jesse Bais, recently released a popular Lp that contains songs such as "Mangingi", which is about the Chamorro custom of kissing the hand of one's elder as a sign of respect. But most locals seem content covering current U.S. hits.

*There is no KDVS (or anything even close) on Guam, but then again, life in the tropics (endless summer) is hard to beat.*

fingered from below by one hand, and struck with a short stick by the other hand. The gourd is placed on the player's belly to amplify sound. The belembautuyan produces an eerie droning sound with interesting harmonics. The player often sings as he plays.

It is unclear how long the Chamorros have been playing the belembautuyan. Some believe that it was introduced by the Spanish, while others feel that the belembautuyan is indigenous to Guam. One undisputed fact is that today there are only two elderly Chamorros that still build and play the belembautuyan. Manuel Quichocho, 76, and Jesus Crisostomo, 71, are the last two persons familiar with the belembautuyan. They both believe that the belembautuyan will die when they die.

Mr. Crisostomo occasionally plays the belembautuyan at a re-creation

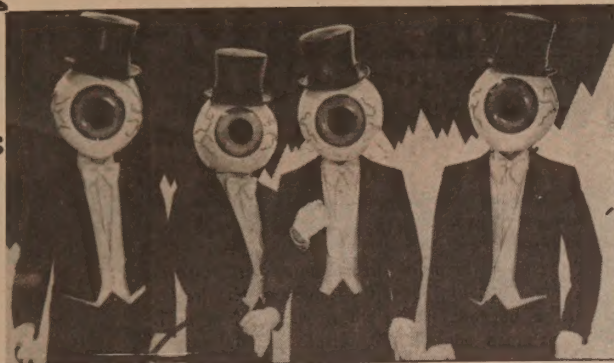
As for punk/new noise/etc... bands, there is really only one band of interest. This band, Restless Natives, has been developing an original sound, mixing dark pop music with lyrics that often deal with local folklore. One of their songs, "Taotaomona", is about the evil spirits which are supposed to haunt Guam's jungles.

Guam is an interesting place to live. There is no KDVS (or anything even close) on Guam, but then again, life in the tropics (endless summer) is hard to beat. While Guam has outwardly adopted the trappings of U.S. mass culture, many Guamanians seem hesitant to totally reject their diverse cultural heritages. The cultural tug-of-war found on Guam is also seen in many developing nations throughout the world. One can only hope that other peoples will be more successful in preserving their musical heritage than the Chamorros of Guam.



## The Esoteric Exudations of an Active Voice

by Deborah Bosso,  
with fleeting contribution from  
Ernst Schneidareit



Passive sentence structure is the bane of the English language. Scores of lower (and upper) division students have convinced themselves that the only possible method by which to construct a sentence involves some variation on the lethargic verb "to be," followed by strings of prepositional phrases. We Americans find this style intelligent. Why? It permeates our textbooks, our news papers, our dime-store novels-- not to mention the speech of politicians, professors and everyone else who allegedly has

something of value to relate. In short, I feel that everyone could use an active verb or two.

### Passivity in music...comprises a detestable thing

What can this possibly have to do with the KDVS Program Guide? Very simple. At this point, I intend to make the sweeping

statement that the tastes of the average classical music listener appear to be in dire straits, perhaps even more so than poor English language. Borrowing the German word "typisch" (which seems self-explanatory), one finds that it applies awfully well to the repertoire of far too many people's record collection. As a perfect example, consider the requests which are most often called into KDVS' only classical show. "Beethoven's 9th." "Vivaldi's Four Seasons." "Greensleeves." The

so rrid list goes on and on.

Not, however, to imply that there is anything wrong with Beethoven, Vivaldi, or whoever wrote Greensleeves. Gifted composers all, they have merely had the misfortune of being heard too often in the middle of Macy's End of the Year Christmas Sale. Sadly, this constitutes the only exposure most people have to classical music. Like writing and speaking in the passive voice, they have determined that "typisch" equates with "having ultimate value." A more sour note cannot be struck in the minds of both the conscientious classical musician and the sophist of the English language.

As an alternative radio station, KDVS has long sought to provide all of the music which one cannot find to the right (or to the left) of your dial. We seek to tune the distasteful pianos of those who spew their "typisch" ideas which represent a rigid pantheon of intellectually infertile muck-- a musical Slough of Despond--if you will.

We of the classical show

encourage our listeners to sample works of the alternative spectrum. Tallis, Moteverdi, Zelenka, Ockeghem, Salieri, De Prez, Von Weber, Richardd Strauss, Satie, Stockhausen, Lutoslawski, Nielsen, etc., etc., have yet to fall on the ears of many a classical music buyer. In other words, next time you wish to select music, please do not select muzak.

Passivity in music, as in speech or language, comprises a detestable thing-- an escape from the expression of original and distinct ideas. In an age when undue fear forces people toward conformity, depriving them of the truth in art, science, and anything/everything else important to mankind (Iranian arms deals included), what hope remains except to question the rigid fencing of the status-quo, the incomprehensible, the unknown, or the just plain weird?



### KDVS Sponsorship Program

Attention Local businesses: KDVS Sponsorship Program-- A unique opportunity for local businesses to underwrite/ sponsor aq hour of alternative programming and in return, receives two forty-second announcements consisting of the name and description of the products or services offered. KDVS is a unique opportunity because-

We are a non-profit station, your sponsorship is fully tax deductible.

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For further information regarding KDVS underwriting and rates contact Mark Schafer at KDVS

Business Office, 752-0728.

## Like Cake Mix

by Dave Reagan

The man was sitting in a chair. He was until it happened, anyway.

He was eating banana bread. And drinking coffee. He had had all the makings of a bad day--alarm didn't go off, bus missed, wallet lost, etc...

And now it really was.

He was reading the paper when it happened.

His wife had told him not to go to the cafe.

"Don't go to the cafe," she had said, and that was all. Had she qualified her statement, he probably wouldn't have. Could she really have known what would have happened?

He did go to the cafe and had ordered banana bread, and a cup of coffee as well.

And then it happened.

The front wall was the first thing to go. The wood splintered and caved-in, so fragile in it's 2 x 4 construction. No match against a rampaging piano.

The glass, as glass often will when hit by a rampaging piano, had shattered and lost itself all over the room. There was even some found in the dead man's hair a full thirty feet away. Imagine that, broken glass in a dead man's hair a full thirty feet away.

The corner table was the next thing to be crushed. Well... not so much crushed, as crunched. It had not been bolted down and thus was hit but only pushed off to the side, out of the way of the rampaging piano. Had it been bolted down, it probably would have been crushed.

The dead man had not been bolted down either. Just sort of set there in his chair. He was not crushed either, but all he needed was a good crunch to do him in. Crunch. And he was done in.

The piano didn't so much push him aside as push him forward. That's why there was glass in the dead man's hair. He had been only ten feet away when the rampaging piano had struck, but had been thrown another twenty feet when he was crunched. Crunch.

It really had been a bad day, and now he knew it too. It wasn't one of those pseudo, sort of, semi-bad days. Nope, this was a really bad day. It had had all the makings. Like cake mix in a box. Just add a piano and stir. Crunch.

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KDVS and the  
Experimental  
College

Feb. 9th The Red  
Balloon and The  
Point  
7 PM, 3 KLEIBER HALL  
\$2 ALL

Feb. 16th The Atomic  
Cafe  
7 AND 9PM, 3KLEIBER  
HALL, \$2 ALL

Feb. 23rd  
Experimental Film  
Festival  
8PM, 3 KLEIBER,  
FREE!

Feb. 2nd KEROUAC  
followed by a talk by  
director/producer John  
Antonelli  
7 AND 9PM, 3 KLEIBER  
HALL, \$2ALL



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# WINTER PROGRAM GUIDE 1987

**Monday**  
mid-3am  
David Halliday\*  
straight, no chaser

3-6am  
Gail Sevens  
the mind's true liberation  
or  
Robin Zagone  
diebold tabs

6-9am  
Dave Muller

9-noon  
Andy Worth  
quality flip sides and other  
wonderful stories

noon-3pm  
Bill Fairfield  
south twangin' sax guitars  
laced on lsd w/ r&b

3-6pm  
Paul Collins\*  
thoughts from the high chair

6-7pm  
News and Public Affairs

7-10pm  
Heidi Kumao  
many moods of mao  
or  
Jon E.  
heidi kumao's evil twin

10-mid  
John Nelson  
on a sunday morning walk

## SPECIALTY SHOWS\*

**Jazz**  
David Halliday  
Ben Bruening  
Marta Ulvaeus  
Paul Amstutz

**Funk & Soul**  
Oras Washington  
Oscar Jackson

**African/Reggae**  
Oleg Steciw  
The Sorcerer  
Gary Saylin  
Nighthawk

**Hardcore**  
Mark Rodriguez  
Mike Troughon &  
Damon Clecker

**Gospel**  
Aliane Maxwell-Johnson

**International**  
Jessica Ross  
Tim & Stephanie Hoagan  
Daniel Correia  
Steve Scott &  
Lucero Cabral  
Francisco Rodriguez

**Folk**  
James Veit  
Lee Hammond

**Classical**  
Ernst Schneiderit &  
Deborah Bosso

**Spoken Word**  
Paul Collins

**Tuesday**  
mid-3am  
Kevin Gurney  
rhythmic dumpster on  
gravel  
or  
Mark Rodriguez\*  
P.C. 245

3-6am  
Lynn Redman  
entrenched impetus

6-9am  
Kim and Ellen  
punctuated equilibrium  
or  
Glen Smith  
what's so wrong about  
felling so good?

9-noon  
Jojo Arcilla  
"...blessed is the damage"  
or  
Tina Cahill  
patchouly haze and poppy  
seeds

noon-3pm  
Tish Graff  
mambley memorial  
dreamcoat emporium show

3-6pm  
Andy Watson  
mr. ed's wild ride

6-7pm  
News and Public Affairs

7-9pm  
Jane Smith  
helium kitty

9-10pm  
Specialty show

10-mid  
Mike and Damon\*  
the kreb's cycle

**Wednesday**  
mid-3am  
Jon Connolly  
better living through  
surface enhancement

3-6am  
Paul Amstutz\*  
d.a.w.g.- tunes and music for  
the springs  
or  
Oscar Jackson\*  
def jams-back to the beat

6-9am  
Eydie and Mary Jill  
babaloo with lucy and ethel

9-noon  
Peri Winkle  
shades of blue

noon- 3pm  
Tracie Reynolds  
that awkward stage  
or  
Oras Washington  
time to get ill

3-6pm  
Geriatric  
notes from the underground

6-7pm  
News and Public Affairs

7-10pm  
Mikey Sabelhaus  
fuzzy biscuits

10-mid  
the RAY show  
or  
Live from Studio A

**Thursday**  
mid-3am  
Wendy Finnilla  
hot bath  
or  
Eric Janssen  
progressive soup

3-6am  
Marg Tobias  
politics on the permafrost  
or  
Rich Hedmen  
baseless inconsistencies

6-9am  
Henry Habra  
manual automation

9-noon  
James Nakashima  
in search of vinyl ecstasy

noon-3pm  
Ben Bruening  
jazz singers & scratchy  
records

3-6pm  
Sharon MacKenzie  
ode to spuds

6-7pm  
News and Public Affairs

7-9pm  
Bonny Bondage  
tango for a summer sausage  
or  
Matt Potolsky  
the truth about sisyphus

9-mid  
Grant Foerster  
never get out of these blues  
alive  
or  
Constance Ralls  
ersatz grotesque

**Friday**  
mid-3am  
Hiroshi Koshiyama  
the roshman's smorgasborg  
of fun

3-6am  
Brian Grattidge  
the last human gateway

6-9am  
Dave Reagan  
the polyester blues show

9-noon  
Jessica Ross\*  
cafe international

12-3pm  
Gino Greene  
get out your spot

3-5:45pm  
Amy Oliver  
some blond broad casting  
or  
Ray Gruening  
slouching off towards  
jerusalem

5:45-10pm  
Basketball

10-mid  
Evil One  
rich plays mr. rogers  
favorite tunes

**Saturday**  
mid-3am  
George L. Charpied  
audio evolution radio sho:  
hosted by larda bix

3-6am  
Mark Mosko  
what happens happens  
or  
Potty Training

6-9am  
Ernst and Deborah\*  
the diametric iconoclasts

9-noon  
James Veit\*  
ain't no christy minstrels  
or  
Steve and Lucero\*  
new latin american song

noon-3pm  
Nighthawk\*  
rhythms of cultural survival

3-5:45  
Lee Hammond\*  
yodel-ay-ee-hoo

5:45-10pm  
Basketball

10-mid  
Paul Ashby  
cosmic contradeception  
blues again

**Sunday**  
mid-2  
Linda Ramirez\*  
or  
Robert Reeves  
radio neutrino

2-5am  
Oleg Steciw\*  
tunz from the missing  
channel  
or  
Tim & Stephanie\*  
the critical mass

5-7am  
Daniel Correia\*  
voice of the portuguese  
community

7-10am  
Aliane Maxwell-  
Johnson\*  
songs of praise

10-1pm  
Francisco\*  
la onda chicana

1-4pm  
Gary Saylin\*  
variety

4-8pm  
Marta Ulvaeus\*  
jazz from the roots to the  
source

8-mid  
The Sorcerer\*  
creation groundings: music  
of african origin

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# 8 METAMOR The Progression of a New Volunteer PHOSIS

**Eric Jannsen** magic as Floyd. It was this Ah, the beauty of magic I sought in more bands. music. It started in high school, tenth grade, I think. My search finally turned up something. I lived in New Jersey, the armpit changed a bit further. Toward the United States, for five the beginning of the summer in years and went back to visit a 1984, I went to a concert at the friend there. My vacation is Greek Theatre. King Crimson beside the point here. What is was on its last tour. I was important is that I came back. unfamiliar with their music. Before this vacation, except for one song. Half a year music didn't mean much to me. later, I had collected most of it was just sound in the their albums. The magic background. When I came existed elsewhere. back, the situation hadn't I figure I've put changed. A week or two after I millions into my record returned, the metamorphosis collection. Certain blood first began. relatives of mine think this is "pathetic" (like Pooh said). When I die, I think I'll bury the records along with a stereo system so that my great, great, great grandchildren can check it out. Ooh, pinch me, I must be dreaming.

## I suddenly realized my musical ignorance

I became a proud owner of The Wall; this occurring because of some freak accident having to do with sonar devices and ball bearings: Ping! Ping! Anyway, I gave the album a good listen. My life has not been the same ever since. From The Wall, my collection expanded to include the rest of the Pink Floyd albums.

I moved on to other music by Jethro Tull, Eric Clapton, and Alan Parsons. As much as I enjoyed this music, it did not quite have that same

The final step in my ongoing metamorphosis occurred here at UCD. I branched onto a raw sound; one not highly produced. I suddenly recognized my musical ignorance. It might be said I was bared naked before a vast musical god. A strange entity indeed, not having human form. There is only one shrine, located in the bowels of lower Freeborn. A strange name this god has too...K-D-V-S. "The cacophonic miasma of intonation sent my mind reeling..."

## What about the

**Paul Collins**

**I** suppose you're

all pretty tired of the canned laughter on television sitcoms. It's gotten to the point now where I can't even trust the laughter on those shows recorded before a live audience. Somebody is trying to force us to enjoy something. Why? Can't it stand on its own? If we were to actually see the real unprocessed substance that we regularly ingest, would we not like it? Would we be sickened? Would we laugh at it? Somebody's not telling us the truth. Why can't we hear these shows without this stupid simulated audience? Why do people clap before the commercials on the Johnny Carson show? Sure, maybe people like the commercial breaks, but the whole crowd? Don't we know when to laugh or clap ourselves? We find television giving us all the cues for stimulus response. "Leave the thinking to us," they say. Well, I'm not so sure about that. It seems that there's got to be more to entertainment than simply watching and responding. Maybe stimulation of thought is a good idea. There's nothing like a good play for that. Television even manages to make its more serious and

# NEWS

intelligent programming somewhat banal with slick melodrama and pop film stunts.

Oh well, so much for TV, I guess. But hey, the problem's everywhere. On pop radio, we're told what songs are the hits; fashion folks tell us what's the new edge in clotheswear; Louis L'Amour is considered good reading. Why do people still like Sylvester Stallone films? Why do people wear Walkmans on campus?

contact is nice. What is our fetish with noise? What about leaves rustling, or car engines, or bike gears, or your feet or your breath? I think it's great when I can make clouds with my mouth, whether I have brushed my teeth or not.

I'd like a chance to be more real, to clap and laugh when I want to; to even love, perhaps, people I don't even know. Free thought is important, especially when it's your own.

*There's got to be more to entertainment than simply watching and responding.*

Is it bad to think for yourself without having your train of thought or mood somehow guided by the auxiliary sounds in your ears? And what about other human beings? I mean, dogs may not necessarily like each other, but at least they acknowledge each others' presence. We don't need to sniff butts or anything, but eye

Now, I suppose the news department here at KDVS can't necessarily promise freedom or uninhibited intelligence in every word of our reports of worldly and local death, war, and elections, but we do feed ourselves. We give up-to-date local and university news--listen-in weekdays. Volunteers welcome.



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# UNDER ATTACK

## Jerry Drawhorn

In last winter's program guide I presented an article on the overt efforts to restrict your access to alternative media. I related the events of the 1985 congressional hearings on "obscenity" in rock lyrics and the ability of U.S. Immigration authorities to prevent the tours of many punk and new-music performers to the States under the McCarran-Walters Act (which prevents those which the government feels "espouse communist or anarchist views" from entering our borders). The conservative forces which initiated these efforts have progressed—they now stand at the doorstep of crushing college radio and 'alternative music' under their jackboots.

Few people are aware of the tight control of corporate interests over the commercial radio format. Over the last two decades there has been an increasingly narrow selection of radio formats and, for those remaining, a tightening of their playlists. Commercial DJs are frequently dismissed for deviating from their preselected playlist. To prevent such brash insubordination and to increase efficiency many stations now use satellite-fed music formats (simultaneously playing at many stations around the country), syndicated programming and automation. Radio executives view music largely as a package for the commercials they broadcast.

Given such an auditory cultural environment it is understandable that many members of the public find non-

commercial radio "bizarre". Yet it is clear that those same stations provide significant minorities of listeners with music and programming unduplicated elsewhere. Given the simple fact that most people have the dexterity to turn their radio dial to a station that best serves their needs it would seem that the arguments should end there, sadly, there seems to be an overarching desire by many to impose a single, homogeneous culture upon the American people. The sad 1983 efforts by conservative ASUCD Executive Councilmembers (eg. Les Csorba, now with *Accuracy in Academia*) to impose a "Top

**WARNING:**  
The inside folder to this record cover is a work of art by HR Giger that some people may find shocking, repulsive or offensive. Life can be that way sometimes.

100" format on KDVS was just such an example.

The 1985 Congressional Hearings on "Porn Rock" resulted in the executives of the major record labels in agreeing to place "Warning Labels" upon albums that might contain lyrics that touched upon "defiled sexuality, satanic worship, violence and rebellion". But this compromise was clearly not enough for the right-wing. Only censorship would satisfy them.

Last spring Jello Biafra of the Dead Kennedy's, their Alternative Tentacles record

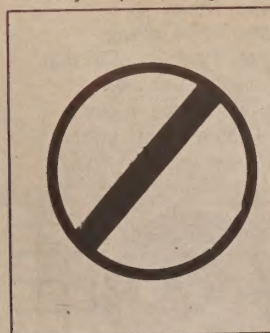
*The motivations of Morality in Media...are much the same as those of the "moralists" that burned Brecht's plays on the steps of the Reichstad.*

label, and others were charged with violating California Penal Code Section 313.3 (Distribution of Harmful Matter to Minors). A sixteen year old Los Angeles girl gave her younger brother a copy of the DK's album "Frankenchrist". The album contained a poster reproduction of H. R. Giger's *Penis Landscape*, which according to Biafra, represents "the crass nature of consumerism in America" and contains representations of human genitalia. A prominent warning sticker regarding the poster appears on the album.

After the mother's complaints were referred to the L.A. City Attorney, Michael Guarino, police raids were undertaken in Los Angeles and at Biafra's home in San Francisco. Albums, posters and documents were confiscated. Ironically, the Wherehouse record chain, although they were actually responsible for selling the album to the teenage girl, was not indicted while the small record-pressing company which had nothing to do with the poster insert was. Clearly the L.A. prosecution is designed to

intimidate those small businesses with few financial and legal resources from becoming involved in projects by independent labels and musicians.

Nor is the "Frankenchrist" legal action to be taken in isolation. In September the Federal Communications Commission (FCC) began an investigation into at least two California radio stations for broadcasting "obscene" materials. KPFK-FM, Los Angeles' (sister-station of KPFA in Berkeley) and the UC Santa Barbara station KCSB are charged with playing songs and other recorded materials with "sexually explicit, vulgar and



indecent language". Specifically the use of "suck", "dick" and the phrase "fuck the USA" were cited as examples of potential violations.

The FCC actions could result in the comprehensive transformation of the format at almost every college and many community radio stations. A wide range of political and social commentary is expressed in music that contains some lyrics with words that may be offensive to some in the community. A purge of songs or complete albums, to prevent "accidental"

airplay might result in robbing college radio of most hard-core, punk and reggae artists. In addition, many rap, blues and sixties groups could be affected. The FCC has the "right" to rescind a station's license for violations of its regulations. Recently the only community station in Dallas had its license transferred over to a religious broadcaster. One organization, Morality in Media, has called upon its members to listen to non-commercial stations in order to detect the broadcast of obscenity or vulgarity.

We can only wonder through what myopic orbs the First Amendment can be seen so that it protects only the most crass, commercial and commonplace. How can radio stations be prosecuted for language that may be quite commonly used within their community of license? Is this not selective enforcement? And should communities accept the imposition of standards that are dictated by groups in Washington D.C. that would limit what we hear to material acceptable to young children? The motivations of the Morality in Media, which has called for a nationwide surveillance of College Radio, are much the same as those of the "moralists" that burned Berthold Brecht's plays on the steps of the Reichstag in 1932. But those that were willing to "purify" German society were not adverse to forcing their own depravities upon the world...and the opposing voices in the German Media were stifled.



# PRINTSTHOUGHTSPRINTSTHO

by Karen Gladding

Recently our Program Director, gave the staff an injection of inspiration. He encouraged us to explore and use our own unique style on the air, making KDVS a reflection of individuality. With his words on creativity, he addressed a theme dear to my own heart.

In my book, creativity belongs to that list of most admirable attributes. Opportunities to expound on such a theme are rare, so with Grant's words as an impetus, I'd like to give my thoughts on the subject. Ideally with some pertinence to KDVS but perhaps with no value besides that the approximate reading time of this article makes it a suitable toilet-trip companion. latter.

Creativity is a quality unique to humans and although the intellect acts on its achievements, its source is unconstrained by the logical and analytical thought processes which command our intellect. If our creative genius was subject to the same rules of operation as our intellect, we would rely only on pre-existing thought. Instead, our creative soul challenges us to venture beyond the limits of conventional modes of thinking.

It inspires us to dare into that infinite realm of ideas not yet thought. In that world we become the all-powerful Creator and at the same time the ultimate child. The

results of our escapades are wonderful exercises in discovering new ways to constantly surprise ourselves with our abilities and to avoid believing we "know" ourself completely.

No wonder artists can be so arrogant! They realize that the power they possess not only allows them to play God but to challenge Man's self-prescribed limits as well.

How do we react to unconventional (even bizarre) and unprecedented thought as presented by the artist? Can we free ourselves from our entrenched perceptions of good and bad. Can we trust our own subjective judgment to accept or reject the unknown and untried?

But artists are not only those who create that with a material form. The "artist" Marcel Duchamp felt his own life was an exercise in creativity and a work of art; after placing urinals and bottleracks on pedestals, he devoted his life to chess and is said to have eaten little besides chocolate bars.

As students of an institute of "higher" education, we are drilled and trained. We are for the most part not encouraged to rely on our intuitive perceptions or subjective opinions. We do not succeed here if we venture out into the unknown without the protection of facts. To keep our creativity from atrophying in this world so impressed by

formalized logic and irrefutable evidence, we need to exercise and challenge our creative abilities.

Have you ever tried creative thought sprints or originality pull-ups? A couple of these a day will keep your mind from calcifying into complacency. Zebras wearing digital watches and baseball caps 1 - 2 - 3 drive checkered New York taxi cabs 2 - 2 - 3 and spend their dinner breaks at Denny's 3 - 2 - 3 shooting the breeze and ordering chocolate milk shakes and fries 4 - 2 - 3... and relax. Notice this exercise is devoid of all profound thought and significance, but is designed to encourage feelings of individuality through original thought (by God, no one else has ever thought that before!).

KDVS offers us all the perfect gymnasium for creativity workouts. As staff, we can be the Jane Fondas of the untried and unknown, as listeners we can allow our established thought processes to be loosened up. Maybe we'll enjoy it sometimes and be successful in our attempt, maybe we'll say "yuck" and feel embarrassed, but we tried anyway and we directed some dynamic human energy into something besides arms build-ups and maintaining a self-perpetuating and rigid bureaucracy.

That's all - you can return to your previous activities or not.

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## HUMAN HEARTS AND HANDS

By Gary Saylin

Reggae music, once a distinct Jamaican sound, is sounding more and more like everything else.

A lot of "so called" reggae made today by superstars ala Sly and Robbie (two big names in the arena of studio musicians) sounds more like a variation of techno funk, due to its being mass produced on drum machines.

Whatever happened to the music's sparse production whereby "human hearts and hands" laid the rhythm foundation of drums and bass?

Now we have a slick Hollywood producer who determines the music's sound. The music is being forced to conform with the Top 40 mainstream sound, whereby the only difference is the spelling of a recording artist's name.

A lot of folks who were into reggae a decade ago are now turning to African music for the same reasons they originally listened to reggae. They want the real stuff, not a Hollywood producer's watered down formula.

Hopefully, African music itself, on its own terms, will get exposure before the greedy producers in Hollywood dilute it.







Cont. from page 3

they're swept away by technology. Everything is digital, they've got to use every tool available like listening to pop radio. Everything that's produced now has this ridiculous sort of feel to it, in which if you think about it and pick it apart its digital. It's so weird...

S: Except for a little reverb, there is nothing on this record that wasn't really coming out of individual amps.

R: This album sounds to me like if we had the most incredible set live and the sound was absolutely perfect, this is what we'd sound like.

J: I think we sound a little more energetic live than this. But, everything comes out clearly.

G: The thing I like about this progression though--it seems like a lot of bands get a lot of critical abuse for making a good, solid, raw first album and then making an overproduced second album. We've gone the other way around.

S: And also this record cost a quarter of the first record, which is really good 'cause we really put ourselves in a deep hole.

R: And without any sacrifices either. We had everything we wanted and needed.

S: We were mixed on the same board as "We are the World"

was mixed on. Same engineer, too.  
J: Will you bring some smelling salts?

S: We have this weird connection with Lionel Richie. When we were down mixing the first record, we were in the studio right after Lionel left. We played with his drum set and everything and his drum heads.

G: We played frisbee with them.

**A lot of bands get a lot of critical abuse for making a good, solid, raw first album and then making an over produced second album. We've gone the other way around.**

S: Actually he'll probably be the next bass player.

R: He'll be dancing on the ceiling as we...

**JS: Who does the artwork on the albums?**

G: I did on the last one.

R: I was happy to tell my mother that this album cover will not feature mutilation.

G: Well, if the Dead Kennedy's don't advocate starving children, and Butthole Surfers

don't either, and we don't advocate mutilations of animals, so there!

**JS: Who did Moonhead's cover?**

G: This acid casualty who has disappeared into America somewhere...

R: Years ago...

JS: So, What's your guys' favorite TWR song?

S: Ooooooh--that's a good question. Nobody's ever asked that question.

J: I'm real fond of "Crawl Piss Freeze" right now--it's on the new album.

S: That's too hard for me to answer.

J: I think "Disney Girl" and "Three Song".

R: My two favorites right now are "Take it Home" and "Come Around", which are both on the new album.

**JS: Okay, Guy, name your candidates.**

G: Hmmm...I think my favorites are "The Three Song" and "Thing".

S: Okay--I'll say, just to be different, I'll say "Atomic Imagery" and "Roger's Tongue".

**JS: Is that on the new album?**

G: No, that's a special bonus track that no one's ever heard.

R: That's on the English version of the last album. The English one was good for my parents because it had a different cover. My mom tried to analyze the lyrics for the longest time...tried to find demented things.

S: Really? You gave her a lyric sheet?

R: I didn't give her a lyric sheet.

S: You mean she listened to the record over and over?

R: Yeah...she listens to it carefully.

G: My parents have never asked me about drugs or dead animals, or, uh, what happened to me at college to make me write this stuff. They just go "Well, this is a very nice record."

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cont. from front demonstrated its need for self-respect and self-determination. In an unrestrained alternative atmosphere KDVS thrives allowing the inquisitiveness and awareness of its staff to work to full effect and to the full benefit of the community. Because programming is completely free-form with disc jockeys deciding wholly for themselves what to play they can provide radio that is individually and sincerely alternative.

KDVS is counter-cultural. It runs against the main flow of society providing alternative perspectives, challenging

the values of the status-quo and offering its own interpretation of harmony.

As the waves of trends and fashion relentlessly batter the masses, KDVS the unseen undertow slips beneath them.



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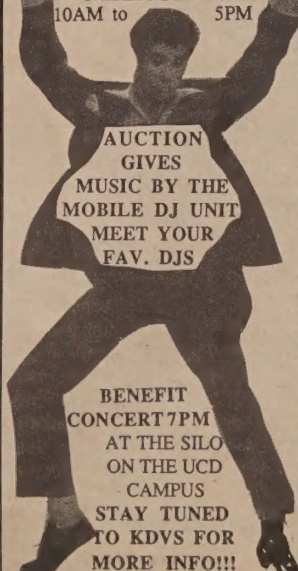
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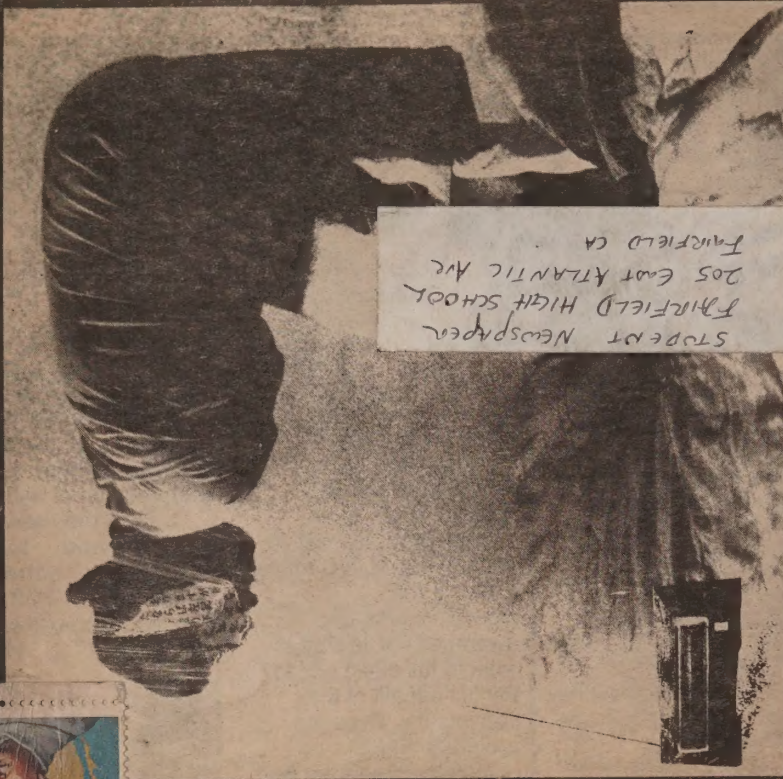
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